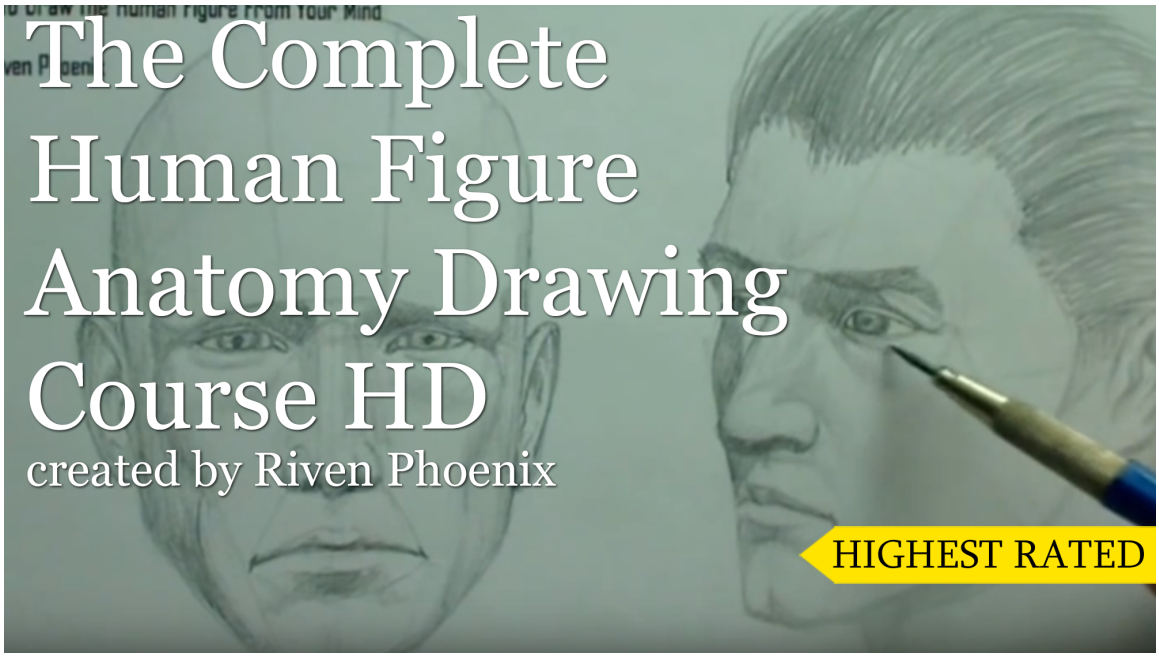

The Structure of Man

Learn to Draw the Human Figure From Your Mind with Riven Phoenix

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Figure Drawing Lesson 117 - The Muscles of The Human Neck - Part 8

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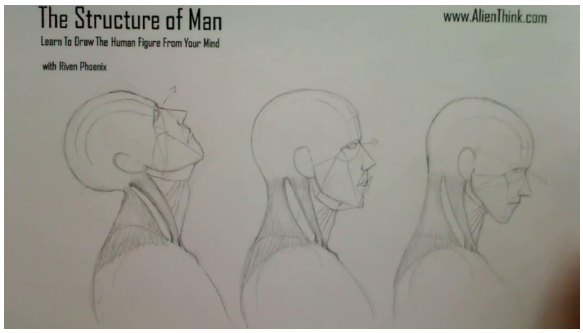
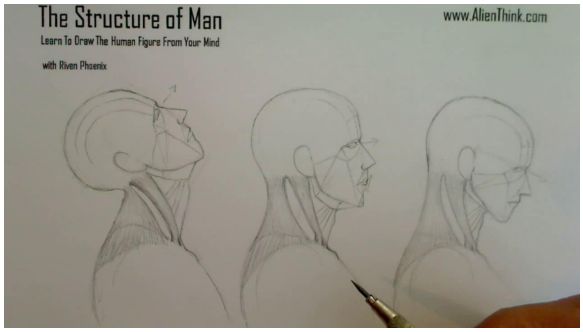
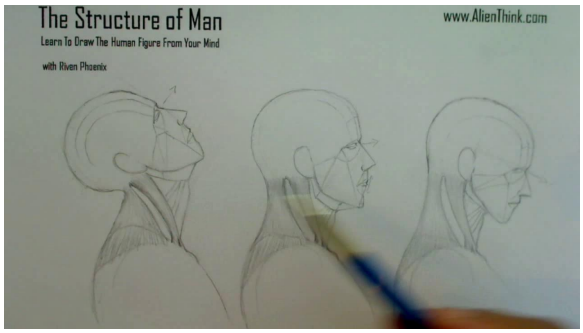
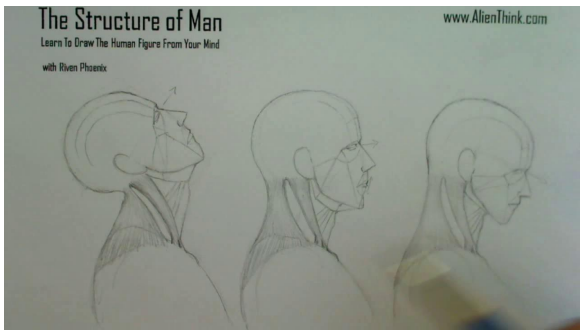
1		Hey guys, my name is Riven Phoenix and welcome to the structure of man learn to draw the human figure from your mind training course.
2		Okay, so in the previous lesson we really went through much more of a technical study of understanding some of the basic concepts of just getting how the neck really turned in and of what we need to be aware of.
3		Right, so in that process we also really experienced like a different type of a drawing process where we first were now being able to use our mannequin system and being able to lay out the drawing.
4		Right, so now we've basically become familiar with the ability for the mind to understand the concept of the neck. Right, so here we can now be more experimental in thinking about how to do the next piece of illustration.

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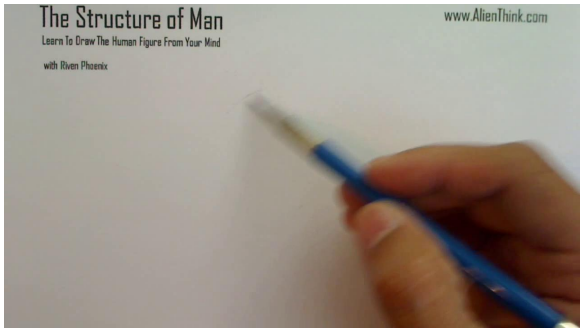
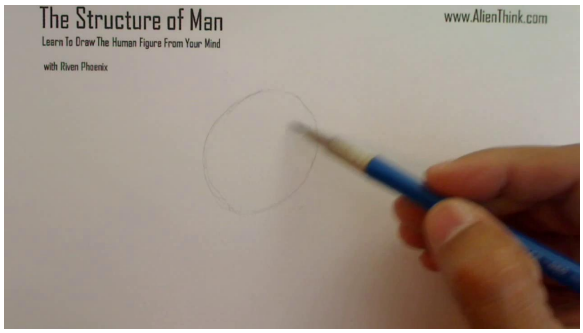
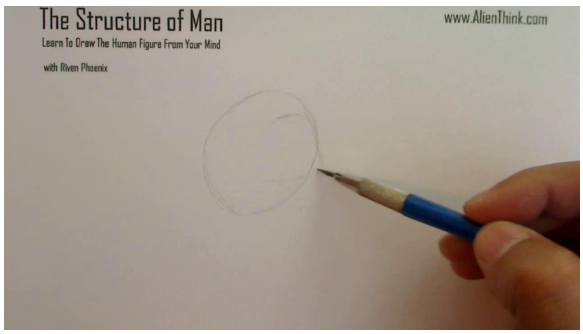
5		So here we'll do a much more of a different drawing process. Here what we'll do is really just draw out everything as much as possible. So when we raise the lines will be much more faster with it.
6		So here I'm just going to draw out this idea here. Let's say that what I want to do now is let's say make the head kind of beyond this angle over here. Right, so this is going to be another extreme angle.
7		So what I want is like the eyes to be going in this direction like this. Okay, so this means that my my line for the for the jaw is just going to come like this.
8		Right, so to the best way to understand how to do these extreme angles is just keep everything basic in basic shapes. Right, so here I can just go like this.

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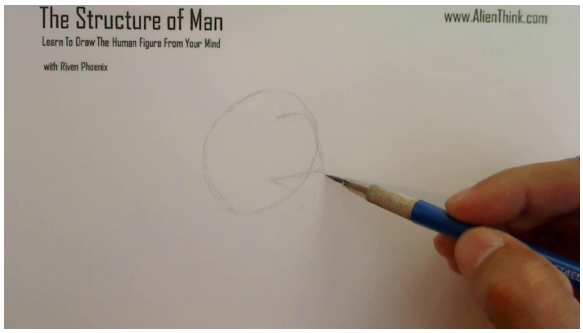
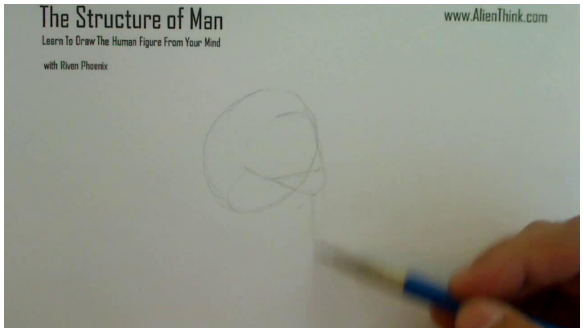
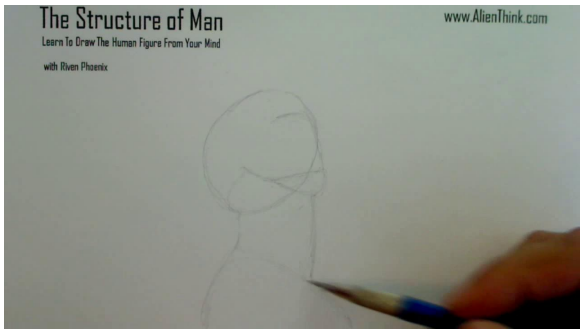
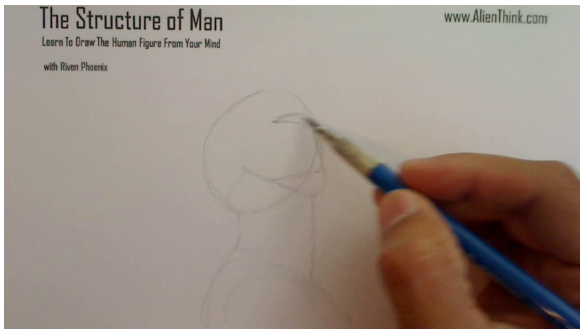
9		Really just understanding, okay, this is going to be a perspective like this and then I'm going to get my jaw kind of curved in this direction. Right, so to finish it off, I can just do it this way. Right, it just makes your life much easier and you already know where you did this. Right, you're going to get your cylindrical shape.
10		Let's say going like this, right, we already know that it can stretch the neck. Right, and we know that, okay, well, from the back, it's just going to be kind of like this going in this direction. Right, so here we're doing like kind of like those dynamic poses that you see in illustrations like fantasy illustrations.
11		Like let's say this guy's looking up. I know, so let's say some kind of spaceship who knows, but this idea here that I'm showing you is that look, now you can just put your lines down and just start to now understand, okay, well, now I understand that I've got this line here, this line here. Right, and now we can start to just think about the circumference of where, where really is the, where are the eyes going to be?
12		And now I can draw this guy out like this. Right, so the eye line really is going to be like over here. So when I do this, I have, we can now just go up a little bit because this is the eye understanding of perspective.

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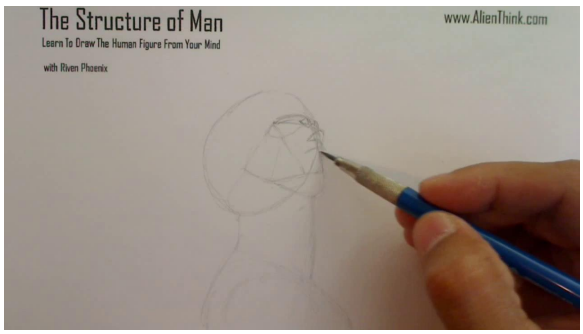
13		It's not going to be smack in the middle because now it's going up more in extreme. So my idea for the nose really is just going to be in this direction over here. Right, so here we're going to draw out everything just in 3D.
14		Because we get the concept. Right, and we know that over here, right, it's going to be like kind of like this and going to get the, the ideas here for the eye to be here. Right, so don't draw out everything so tiny. Just think about everything like in this in these 3D forms.
15		Right, don't be afraid to do that. Okay, and here we're going to get that idea for our form for the head. Right, so you can see that we can pretty much solve the whole concept. Right, so if I divide this into different part, I know just I'm going to just go up a little bit like this. Right, this is how it's going to be.
16		For the mouth and I know that it's going to curve in a little bit over here. So I'm just going to draw this out a little bit like this. I'm going to get that form idea over here and I know that the lips are just going to be like this over here.

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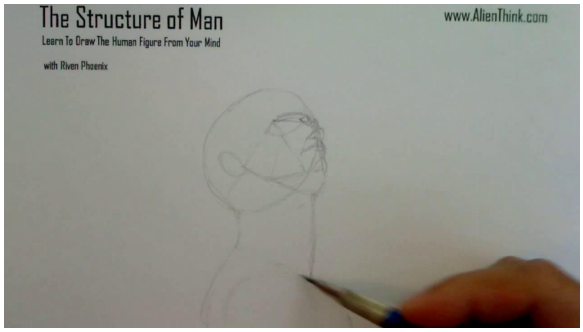
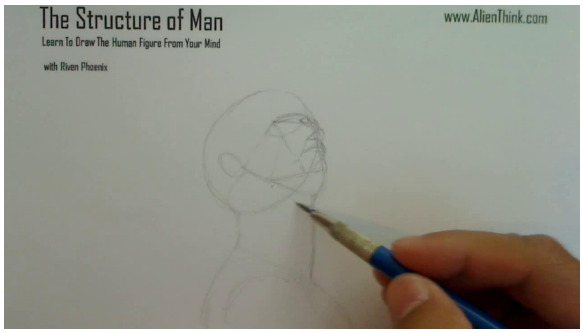
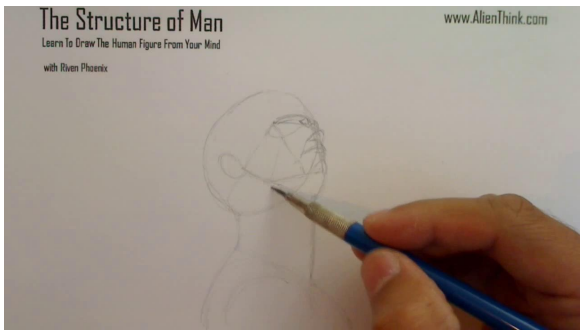
17		Excuse me. And then here for the line for the ear, you just, you can just wing it and just be like this. Right, and the reason we did it this way is because now we're using the knowledge that we've already gained.
18		Right, and that's all. So we can really be very, we can fluctuate with the understanding. Right, and over here, I'm going to get pretty much my items up over here.
19		So this is that horse shoe idea here. And then over here, I know that okay, I know that this is not going to see this where we have to not start to think.
20		We know that right. We're going to this is basically the line for the the jaw. So here I can now start to think about this underlining idea here that it's going to be like this. Right, those extra forms that we came up with.

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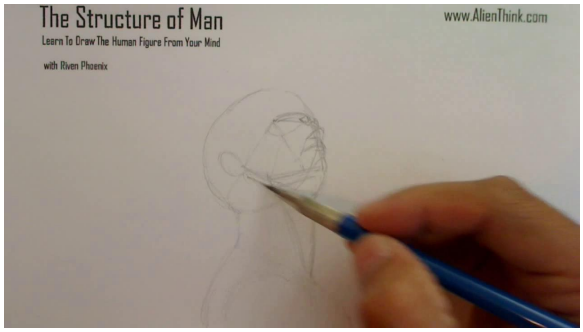
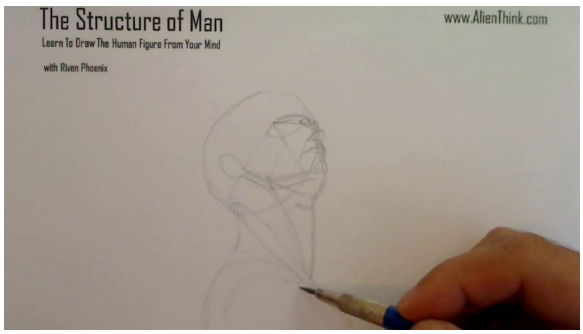
21		So I'm just sketching it out like this over here. So now I can now start to think about, okay, right. And this really is going to be kind of more in because of the cylinder. And I know because the the neck muscles are just going to kind of like go like this over here. Right.
22		They're going to be like this and over here from the back. And now the thing is that it's going to going more towards the back. So your line really is going to be much more stretched and it's going to go over and then under like this. Right.
23		So it means that you're the idea that we did for the back is still going to come, but it's going to come like this over here like so. Right. So this is the original line.
24		And this is the line for the shoulder. And this is going to be like the line for the scapula over here. Right.

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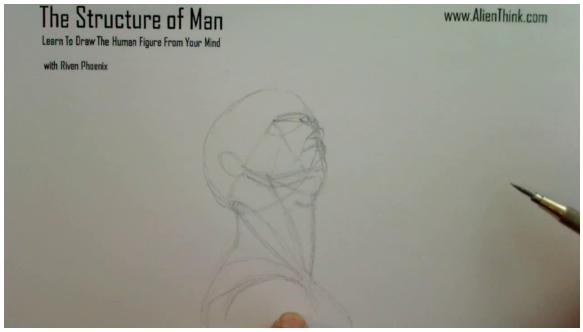
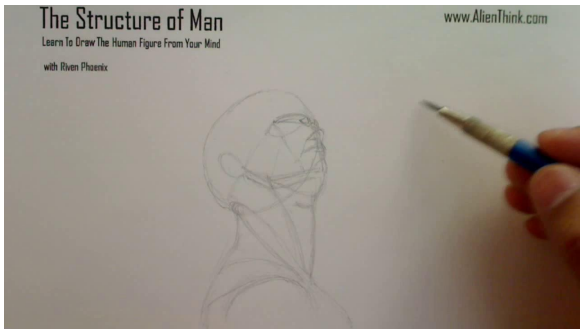
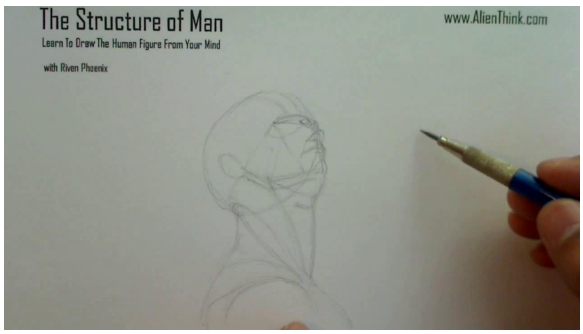
25		So this whole muscle is like this. And this is that underlining idea. So here we were able to sketch the thoughts pretty fast.
26		So now let's do another right. We're clean up clean this up later because we want to understand the drawing process now. Right.
27		How can we manage our time better with with these concepts. Right. So here I'm just going to just put this like this over here and make it go this way.
28		Okay. So here for this one, what I want to do is I want him to kind of look look the other direction. So here I'm going to now just think about again, like the idea I want for the shape.

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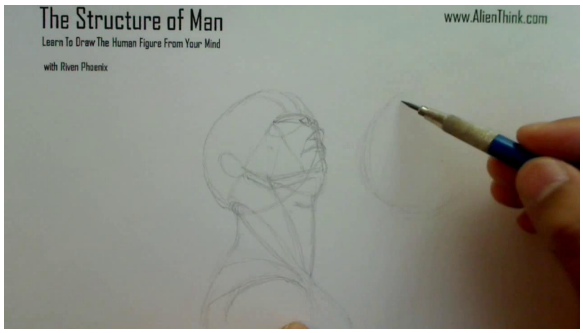
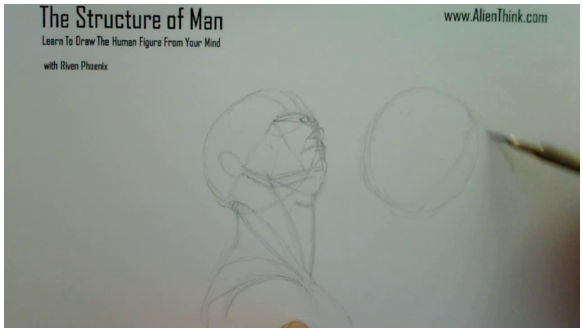
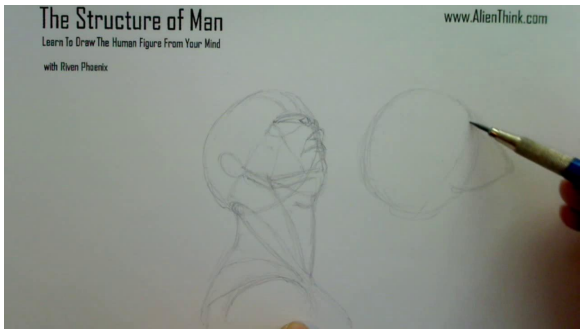
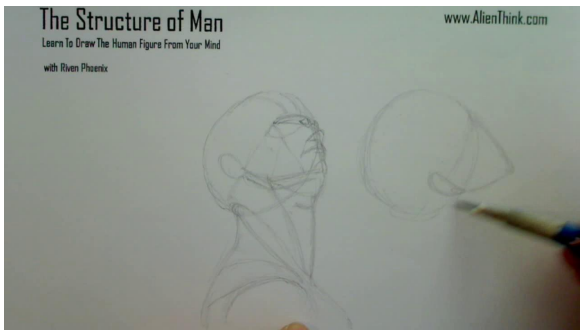
29		Right. So it's going to be light with some of these lines here. You will be able to see them on the camera here. So here I'm just going to say that this is pretty much like the idea I want here for the jaw.
30		See here, I'm just going to be much more sketchier with it in here. I'm going to get like this because I'm kind of like thinking in first practice. So now he's like looking a little bit up above in that way.
31		Right. So it's kind of like a pretty simple idea here and here I'm going to get like the idea here for the year over here to make it a little bigger.
32		Right. So now he's looking the other way. Right. So to understand this, it's the same thing you just connect really just it's the same concept.

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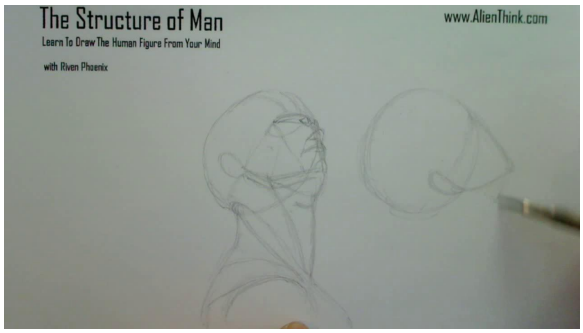
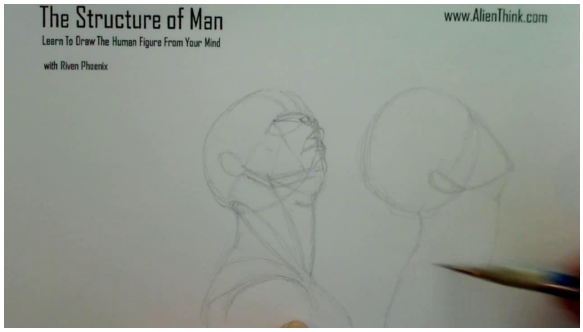
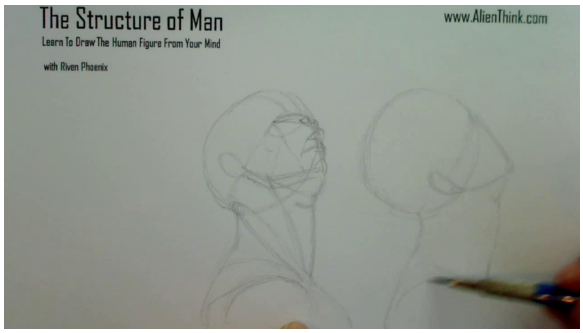
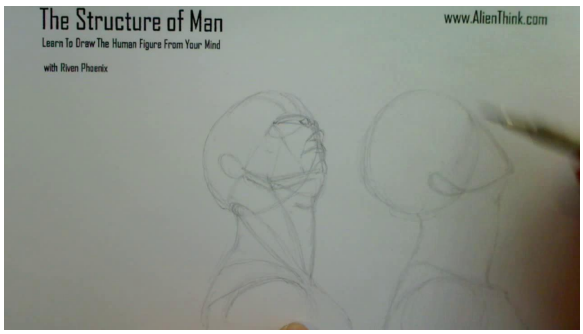
33		We're just connecting now the neck in this way. We already know about this. It's just going to be this way. Right. And I want still to do like this side view.
34		I really don't want to I'm not moving the chest cavity in any way in in these drawings. Right. I'm keeping them the same so you can see really the
35		the idea behind it is that we can really mess around with the neck. Right. So here I'm going to get the idea of shoulder and I know this is going to be the idea for the scapula.
36		So over here now when I get my idea here for the eye and I know over here it's going to be more like this. Right.

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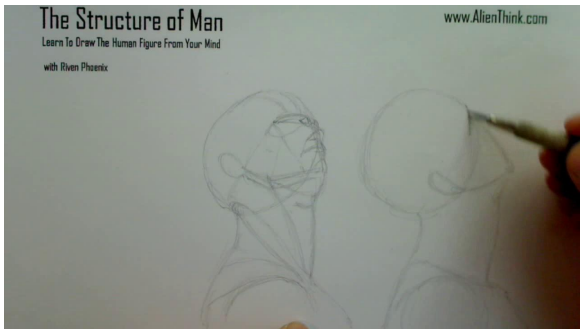
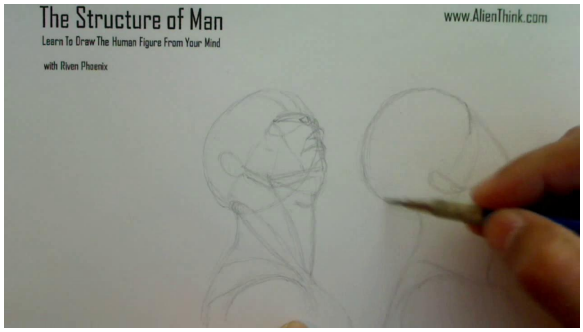
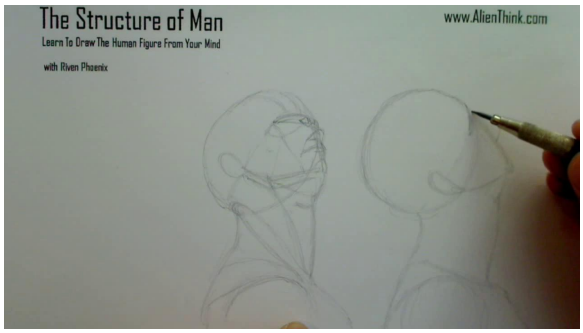
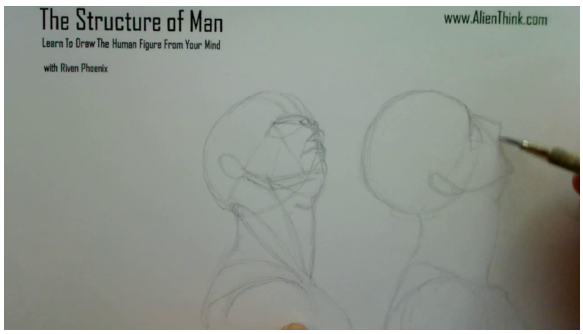
37		That the brow is really going to now stick more in the in the front.
38		Just like this. Right. And over here I'm not going to really see much. Right. So here we can now just determine. Okay. Well, this is where the nose is going to be.
39		And basically it's just going to come out like this over here. Right. So I'll get my the line that we do over here like this. Right.
40		We just have to be sketchy about this in the beginning. Right. Just understand your ideas.

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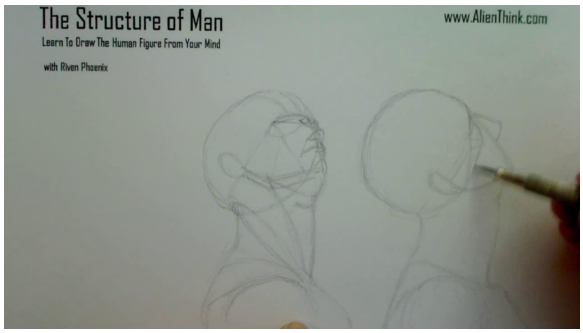
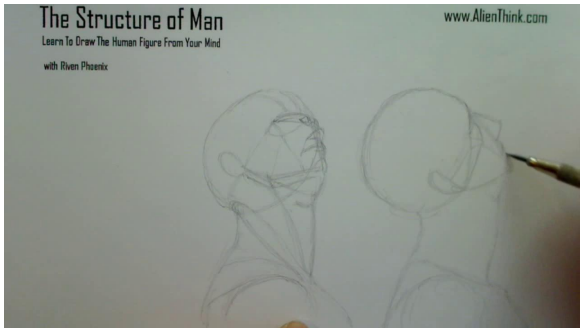
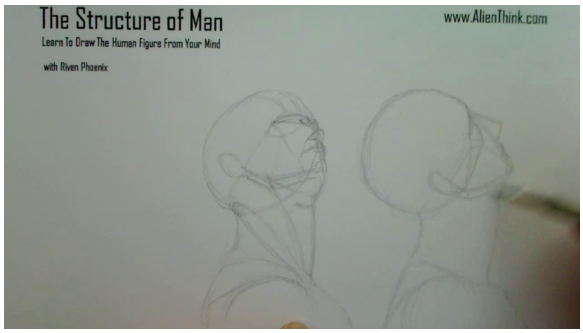
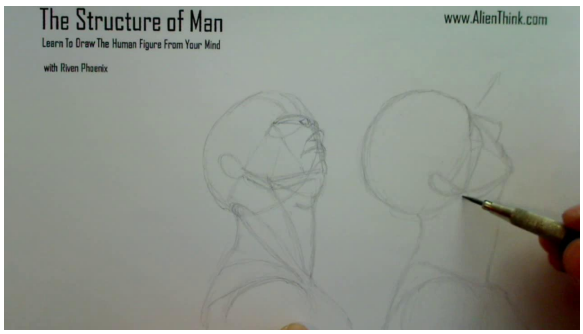
41		And this gets me the form over here. I know that the mouth is going to be here. So I'm just going to do it this way.
42		Right. Just get it out just like this and over here. I know that I'm going to get the lines under the form.
43		So he's kind of like looking in that direction and that it's like this odd angle that we did over here. Right.
44		So now what we do with the muscles where it's very easy. We're just going to right. He's kind of looking the other way.

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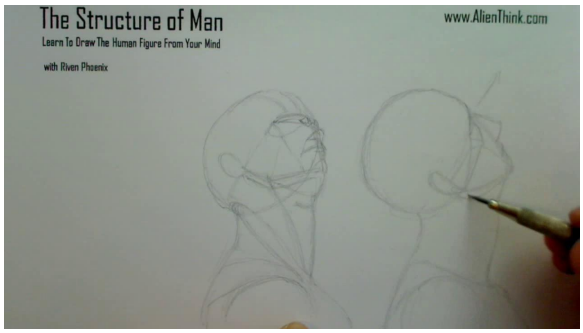
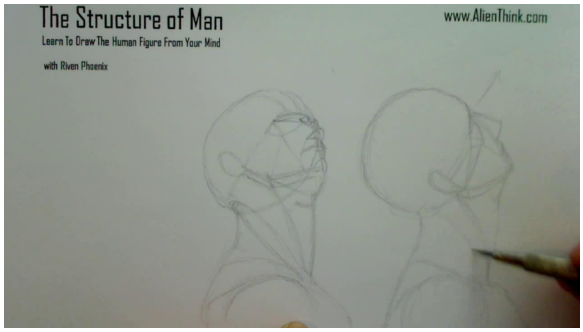
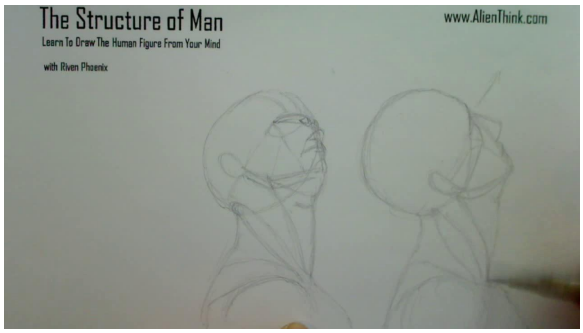
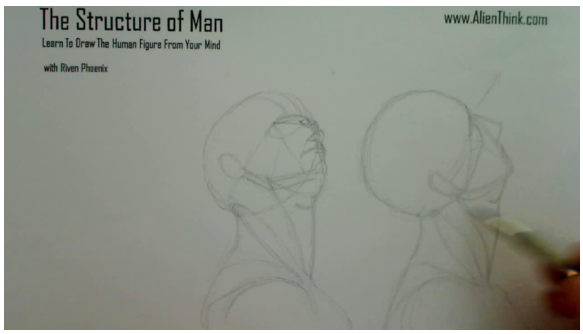
45		And now we have to think about okay. The neck is kind of like twisting in that way. So I'm going to do like the muscles for the neck in this way now. Right.
46		I'm just going to do them this way. Then over here where this is this area for the underneath the neck. I'm obviously just going to get the muscles again like this.
47		Right. So here's that horse shoe idea. And this is like I'm doing Adam's apple. Right. So you can see that how on that axis system we can now draw out.
48		Which is be much more freer in our thinking about these ideas. Right. So here we're going to just sketch some of these lines out like this.

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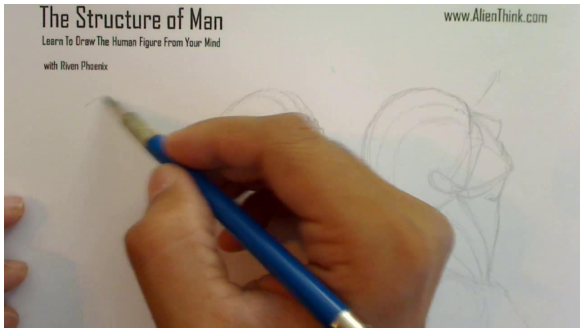
49		Right. Be sketchy about the whole concept. Okay. So now the last one. Let's do it where he's facing down. Right.
50		So let's do this one over here like this. I'm just comparing the size here for the head.
51		I'm going to do it just this way and then say that okay. I'm going to make this line over here like this.
52		And this is basically going to be like my jaw over here. And this is going to be where the line is going to be for this head over here. Right.

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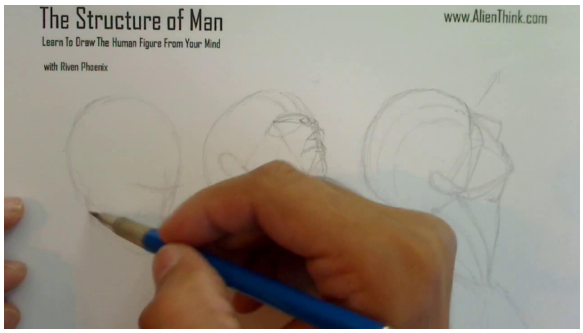
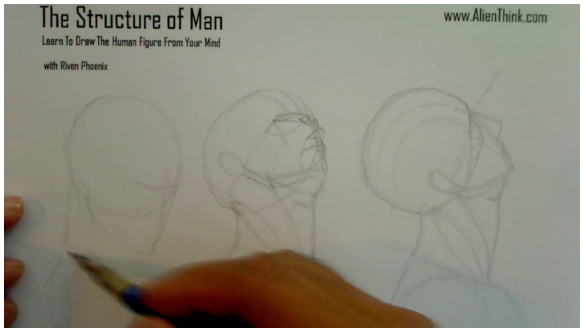
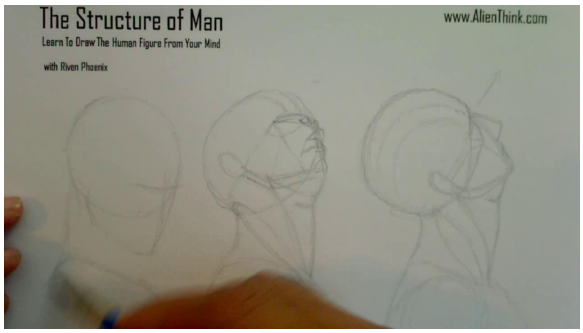
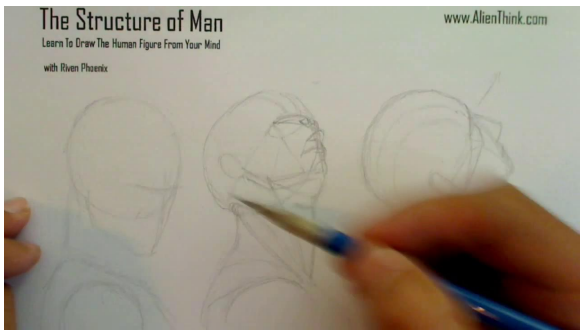
53		Very quick. And then again, where I get the neck. Now the neck is really going to be more along these lines over here. Right.
54		The idea for the chance cavity is still the same. It's just going to go down this way.
55		And it's going to go back here. And here's my shoulder. Right. Again, you can see how approximate we are. Right.
56		Because that's what happens with sketching. It's just about approximation. And then you can fix up all these ideas much more later on.

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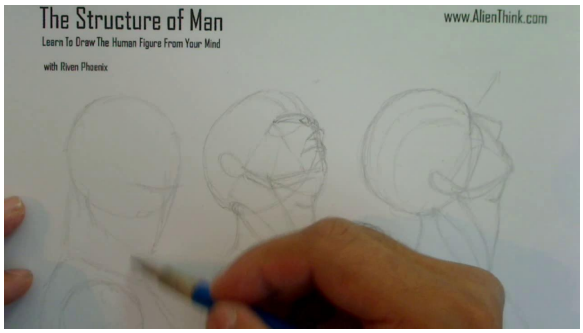
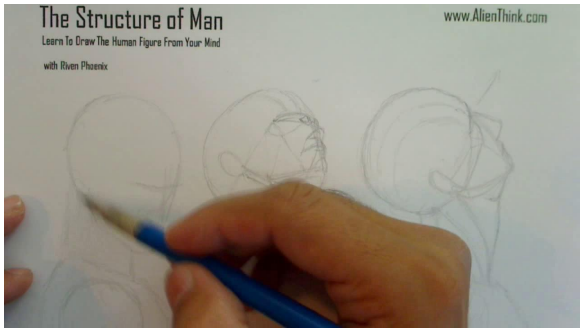
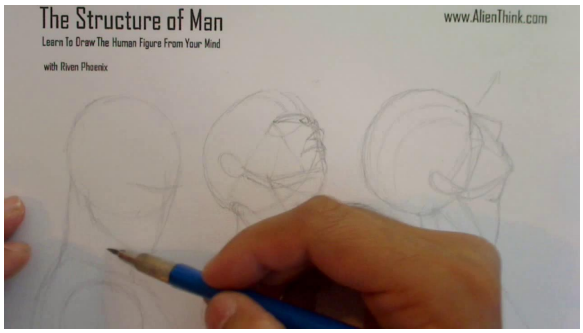
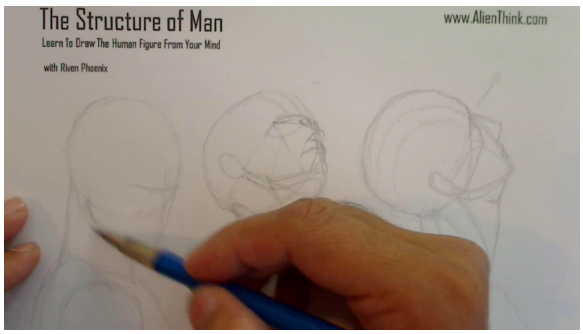
57		And this neck is just going to be like this. So now he's looking more towards us. Right.
58		So you know what's going to happen over here. Right.
59		The muscles for the neck. See because this is now the jaw. Now you're going to get like a crease over here.
60		Because now it still has to go back in the same direction. Right. So your neck muscle is going to be kind of like this.

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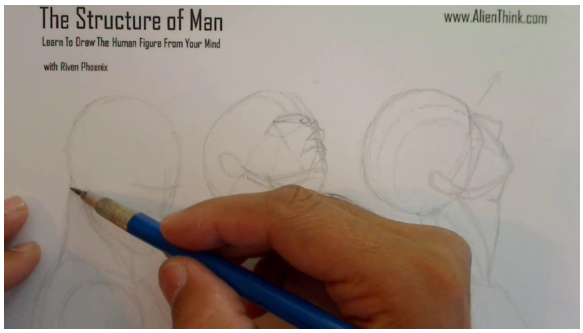
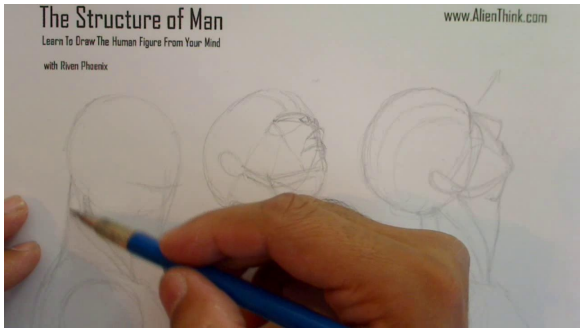
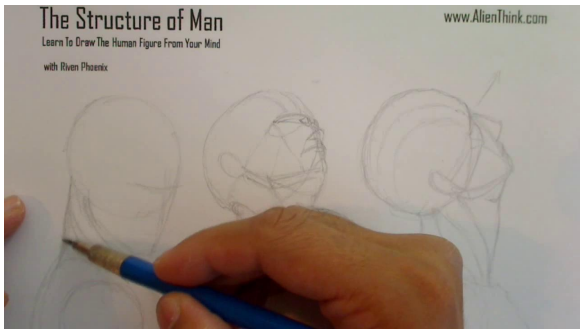
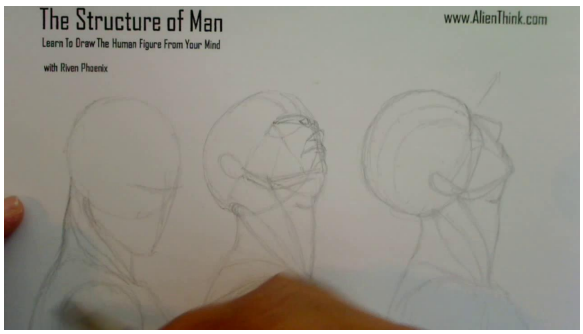
61		Now it's going to be pulling all the way from there. Right. Going back into this direction.
62		And again, that means that the idea for the other muscle is going to be still there for the back muscle over here. Right.
63		So you're going to get like this, probably like this bump here. Right.
64		And here this is again is the line for the scapula. Right.

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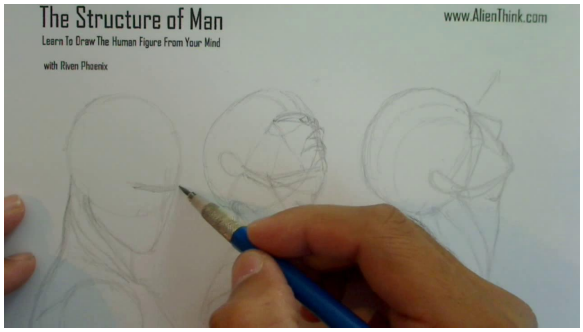
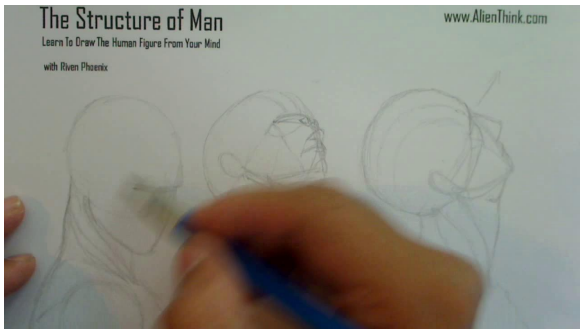
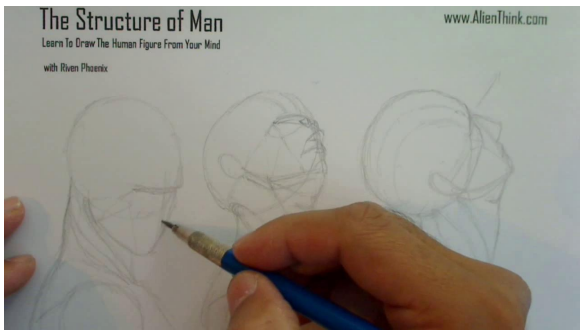
65		So again, here I'm just going to now think about the line here again and just understand.
66		Okay. Well, the line really is just going to go this way. And I'm going to make this a little bigger so I can start to put that idea down. Right.
67		So over here in conclusion of just a sketching part of it. Right.
68		We can see that it's getting much more easier. Right.

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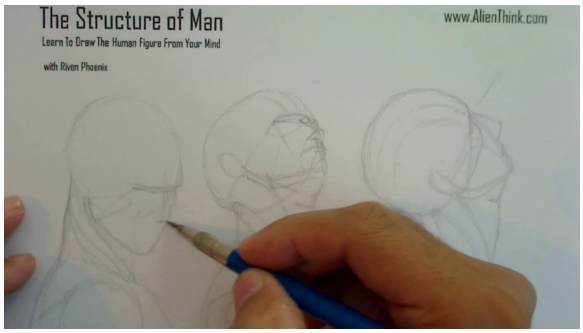
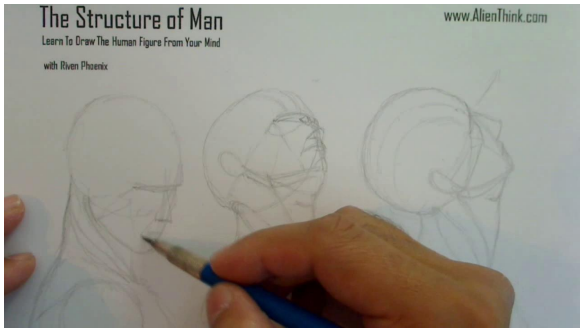
69		We made the mind really just familiar with it and become loose with some of the ideas here.
70		So how everything really should be. Right. And then over here is my line. Right.
71		So I'm going to get this idea over here. So obviously my eye would be in there like this.
72		And then over here is going to get this line over here.

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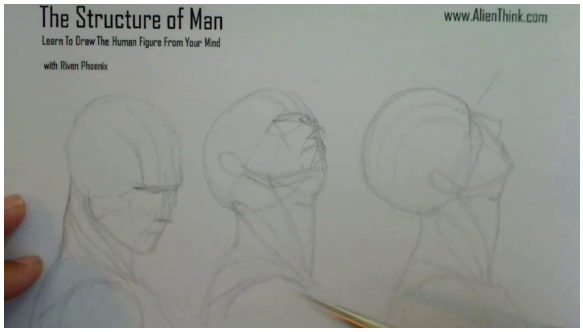
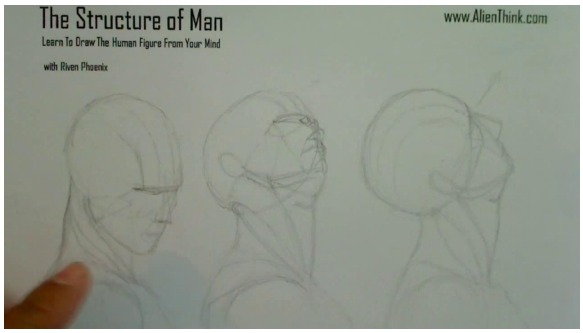
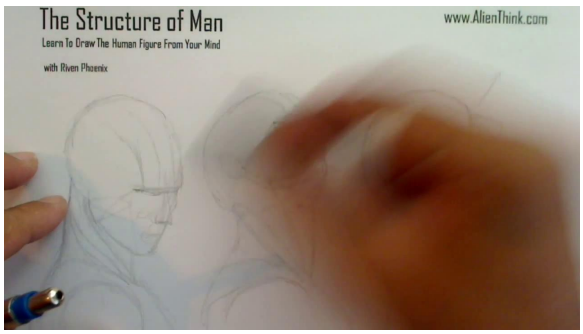
73		And then this line is like going like this. This line going like this. Right.
74		So here we were able to again sketch this stuff out very rapidly.
75		So we did that in about 13 minutes. Right. So we were like cutting our time down. So now all we have to do is really just lightly erase.
76		And that's it. We're done. Right.

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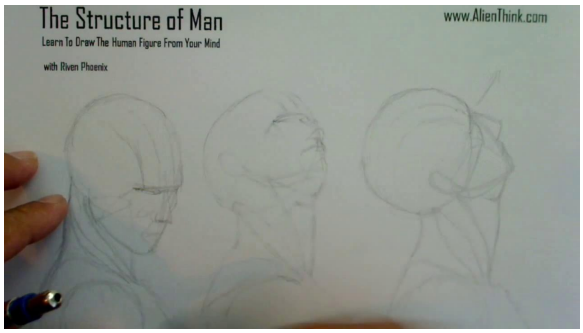
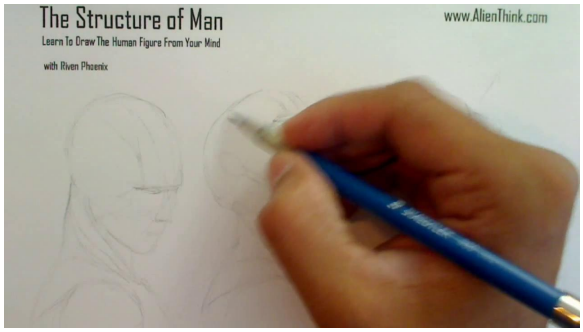
77		So we can work on all these drawings at the same time. Just lightly erase this lines like this.
78		And then now I can just come back up and now just start to think about what we did here. Right.
79		All of this is now just going to be easy. So you can again sketch this out just like this.
80		Right. So here I'm just going to be fast with this.

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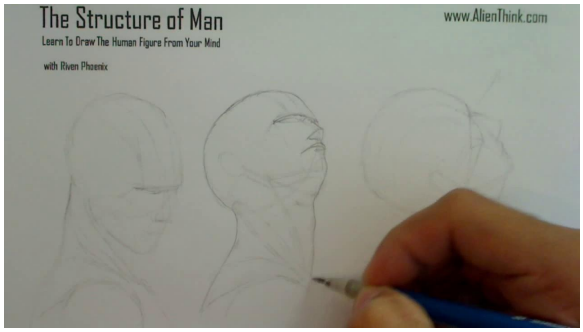
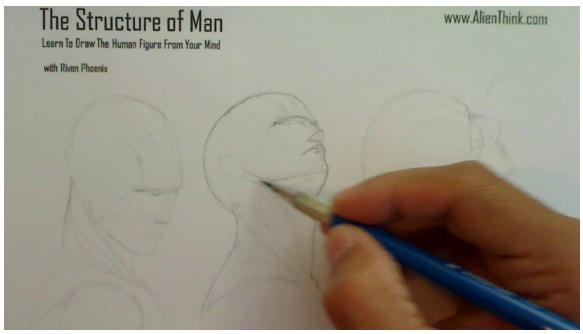
81		I start to think about things in 3D here now.
82		And that's it. So now you're seeing the contour lines, right.
83		Right. So in this drawing process we're beginning to understand some of the major concepts.
84		And in the idea of figure drawing is that now we can be much more artistic about it. Right.

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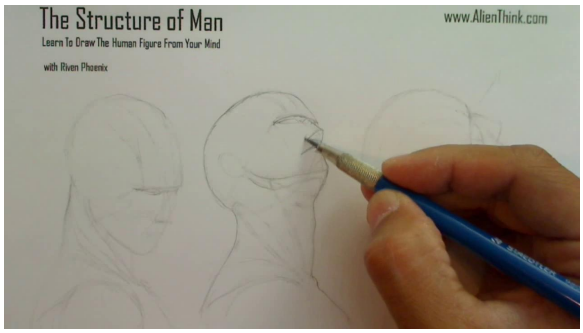
85		And just do the nose like this.
86		I'm going to do this a little more faster in this sketch, more of a sketchy style here.
87		And we can just come back and erase those lines that are on. Right.
88		And this is going to be just the muscle going in that direction.

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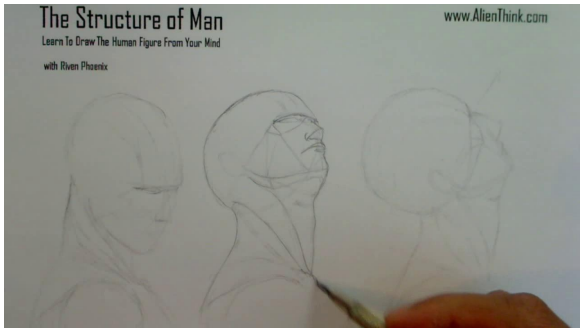
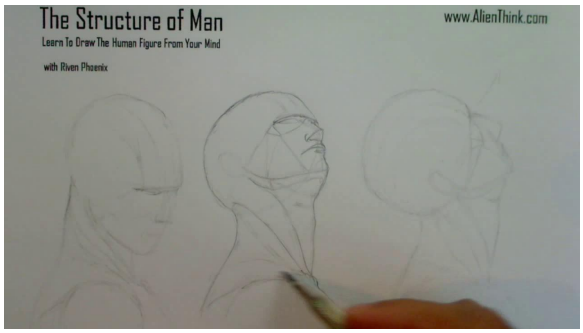
89		And this is the...
90		Over here I'm just going to do this.
91		It's over here at the tidy of the clavicle is here.
92		And this is just going to be like this. Right.

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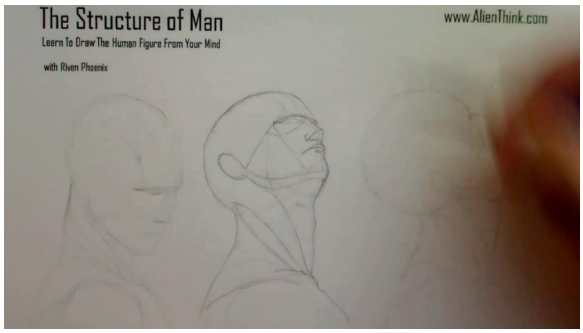
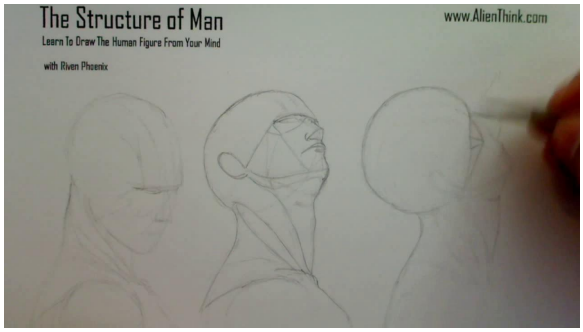
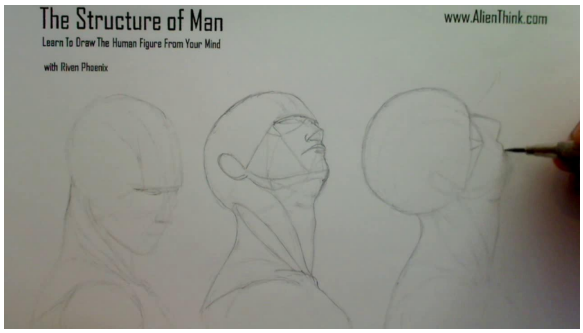
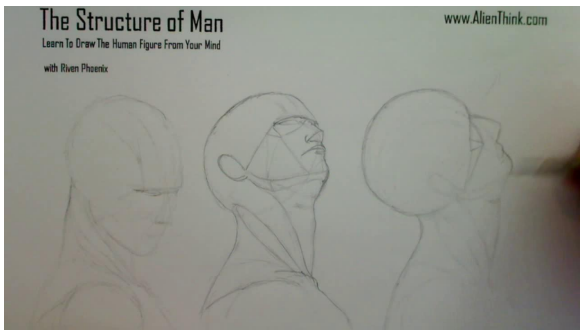
93		And then over here do the same thing.
94		I'm really going to see too much on this end over here.
95		Here I'm just going to do it this way over here.
96		Right. This is again in that more of that extreme perspective idea.

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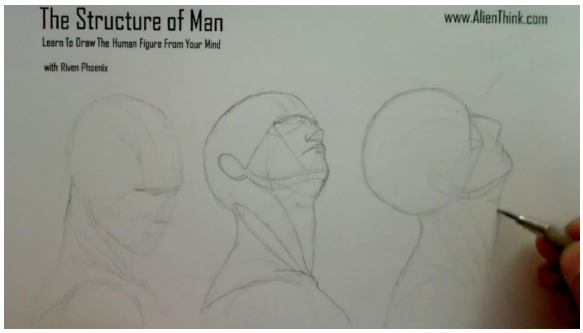
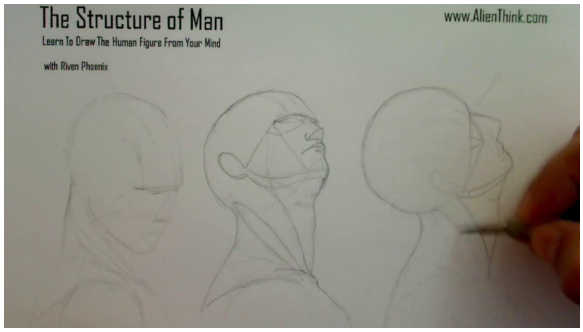
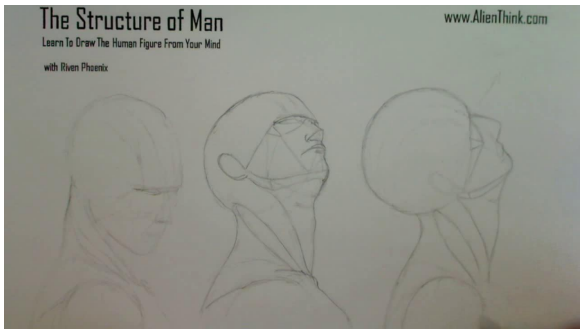
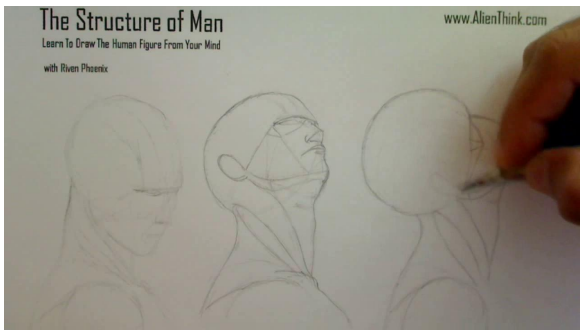
97		And then we're done with this drawing also like this.
98		Right. So this is more of a quicker sketchier style.
99		I'm just going to open over here. I'm going to get that line here again.
100		And this is going to be basically the placement for the ear.

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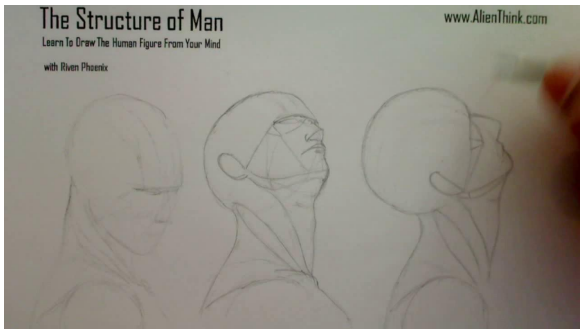
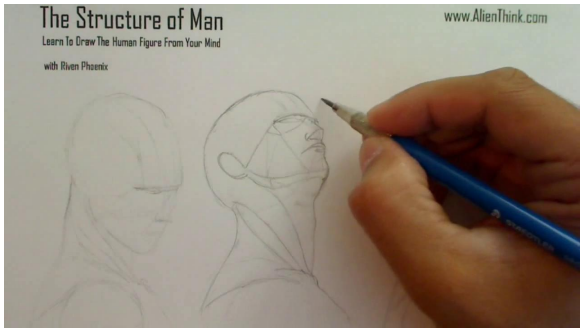
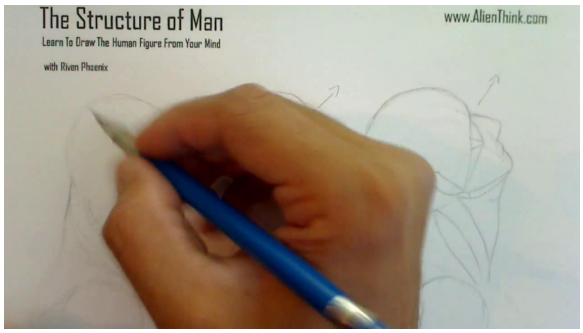
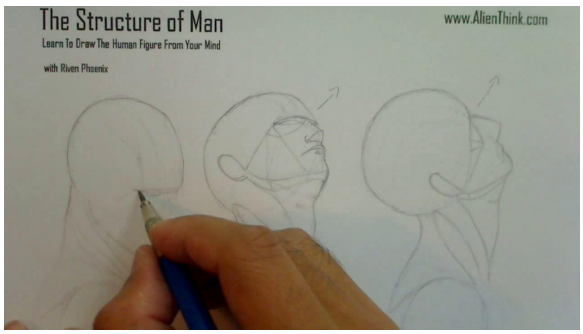
101		Okay. So this guy is just looking now in this direction.
102		And he's looking in this direction.
103		And to finish this one off we'll do this one just like this.
104		And do the same thing.

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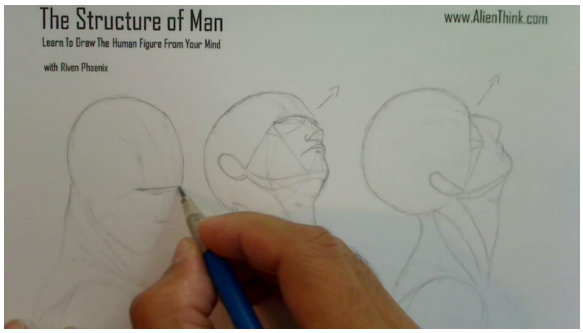
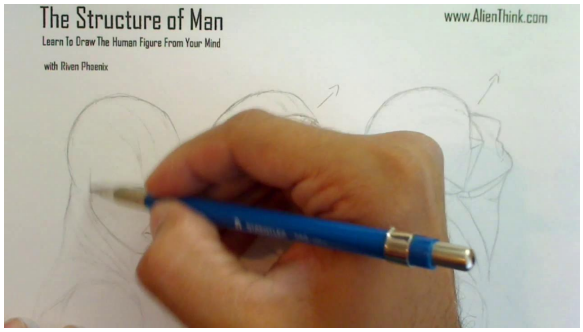
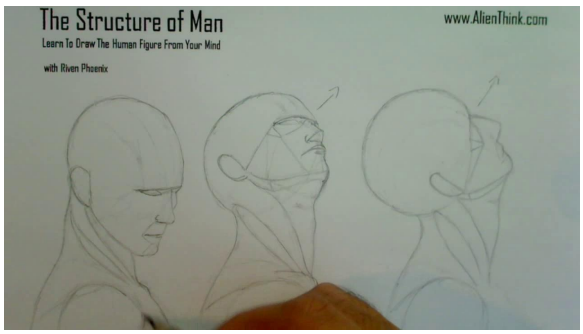
105		Just make it go down this way. Right.
106		And here I'm just going to do the ear a little more bigger over here like this.
107		Right. So from this exercise we learned an important lesson in how to begin to start to let go of really the formulas.
108		And it's just going to come down to the mannequin and the ratios. Right.

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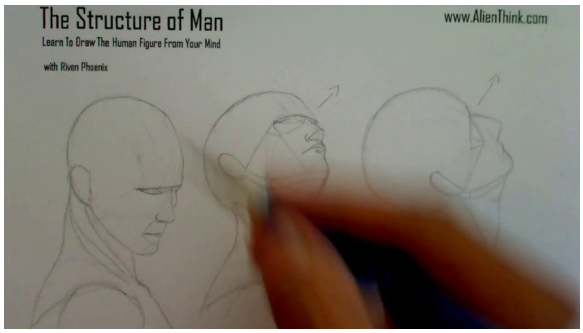
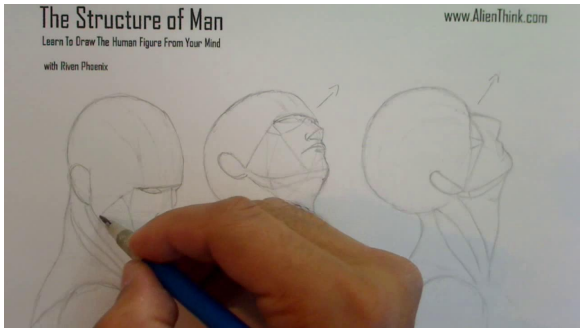
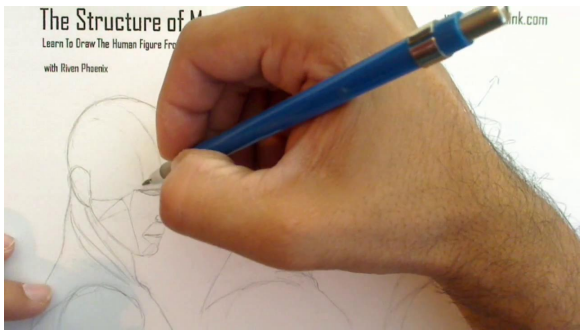
109		What's happening here is that the mind is really not going through the frustration processes of figure drawing. Right.
110		Because we went through such an extensive training of the mind when we did the skeleton structure that you start to think much more freely. Right.
111		This is the ability to now or like I guess we could say here we're beginning to taste the idea of what it means to draw from bliss. Right.
112		To be able to just draw out your idea fairly quickly.

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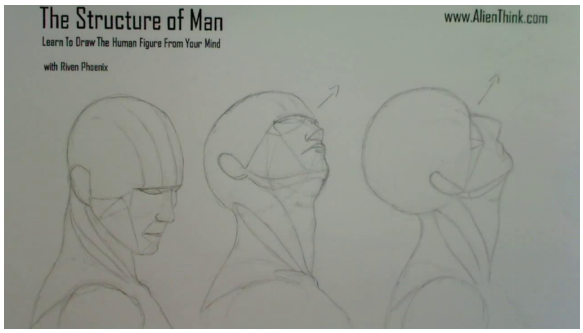
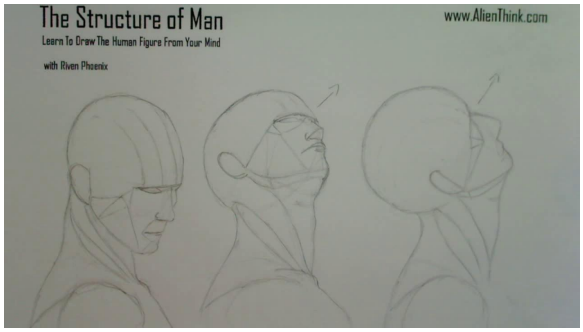
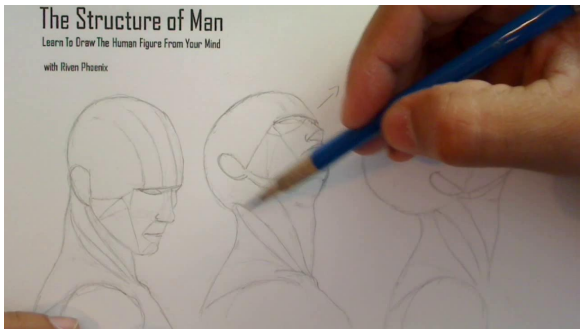
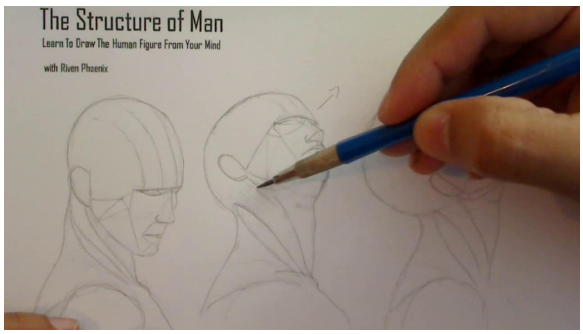
113		So now I'm going to keep this in this sketchy stuff. Right.
114		I can you know that I can clean up the lines. So here just to finish off this.
115		Right. I'm just going to start to put down the muscles. Right.
116		So you can see when I did the muscles it's really me deciding and thinking about.

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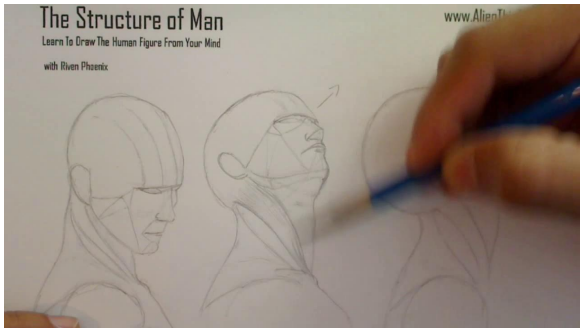
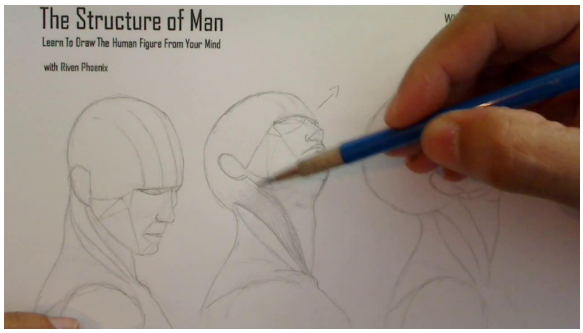
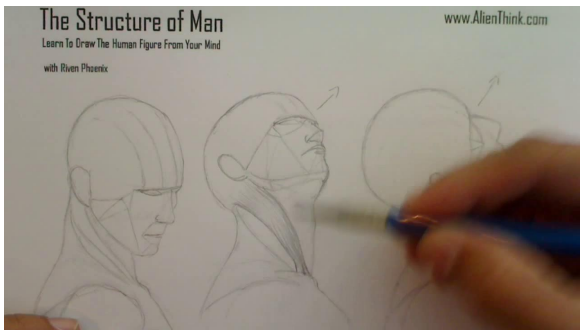
117		I know where the actual muscles are connecting. Right.
118		So I just got to think about the forms. Right. No human figures just going to be much more organic in that way.
119		Right. So you know that over here obviously it's going to split over here and it's going to connect like this. Right.
120		And then over here just do the same thing.

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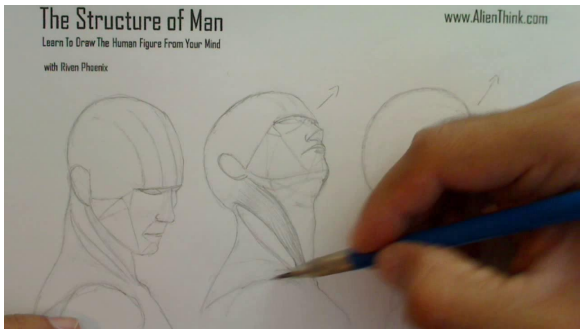
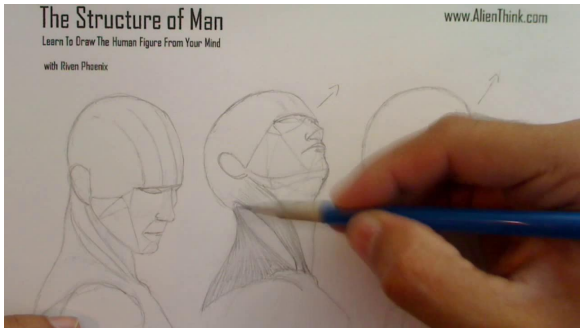
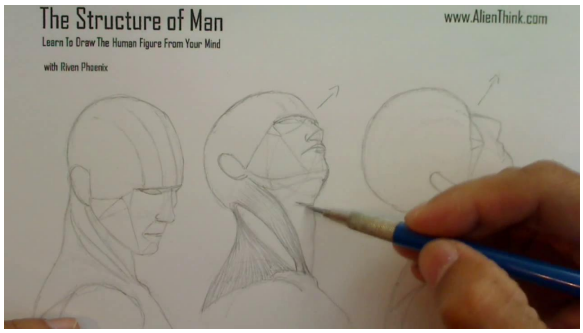
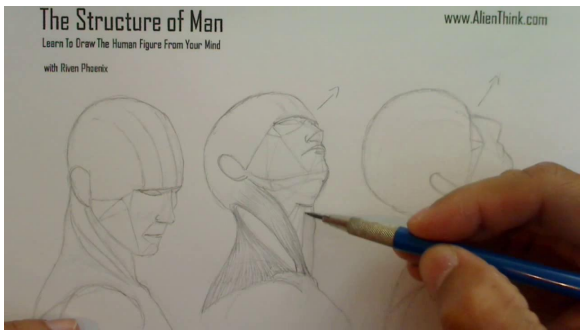
121		And this is just going to be connecting.
122		Right. And then over here's your idea for the horse shoe.
123		And here you can just simply add those muscles just thinking about those ideas. Right.
124		So it's going to be and here's going to be an Adam's apple.

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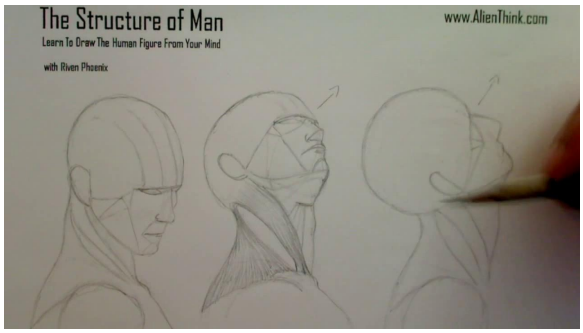
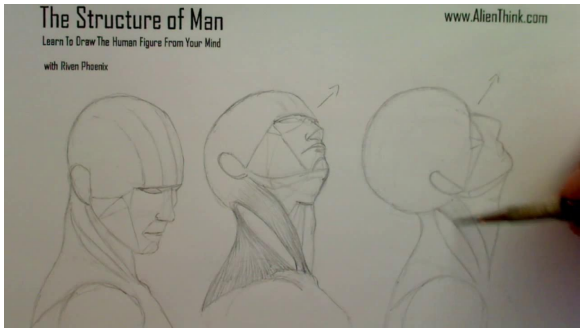
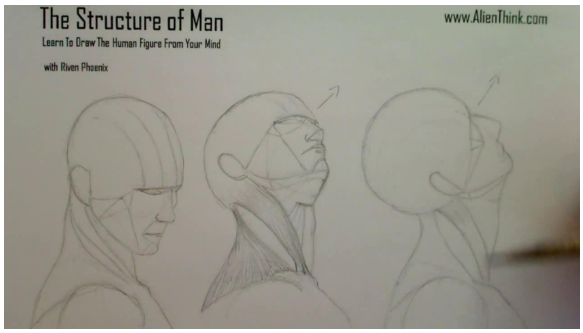
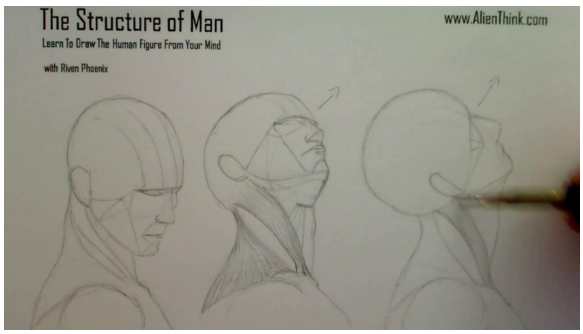
125		Okay. And do the same thing over here. Right. So you can see that the next phase of this.
126		Obviously if you wanted to make this much more of a higher quality illustration,
127		all we have to do is really just erase our lines again and now come back and really clean up these illustrations.
128		Right. The basic idea, the concept of it is down.

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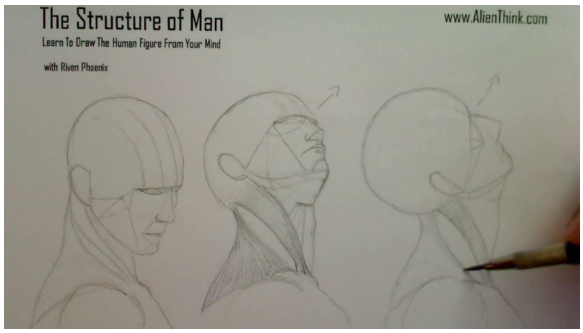
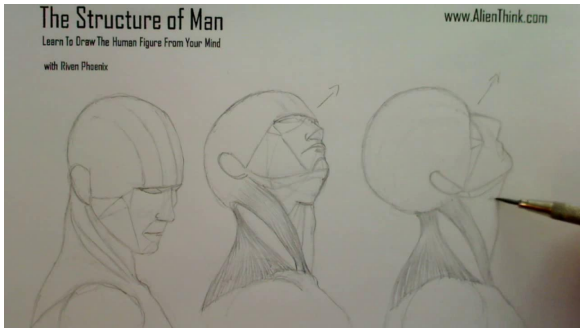
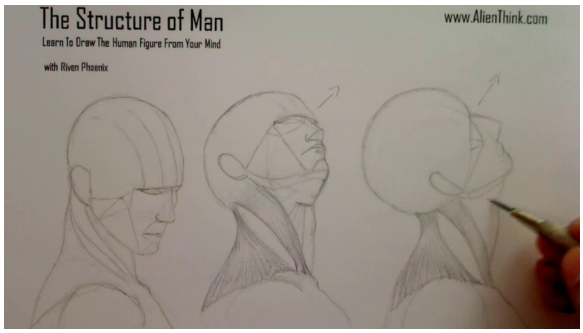
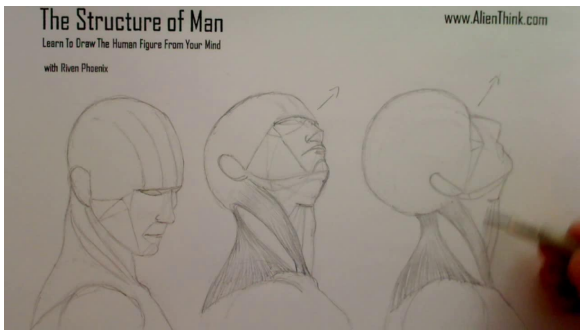
129		Right. This is just going to come down over here.
130		And we'll get this idea here again for that idea for the neck.
131		That line is going to be there. Never going to just get those two extra muscles.
132		Okay. These are very thin muscles, but I'm just keeping you aware of them that there you should just know about them. Right.

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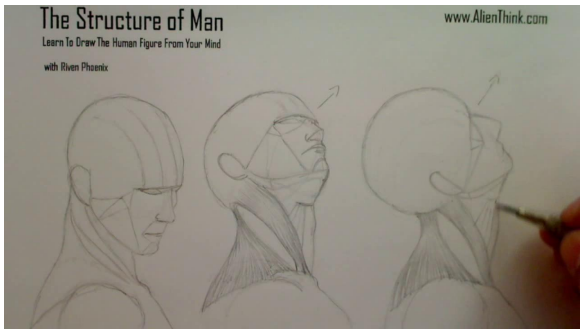
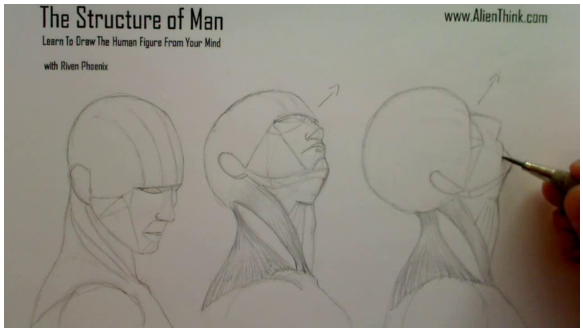
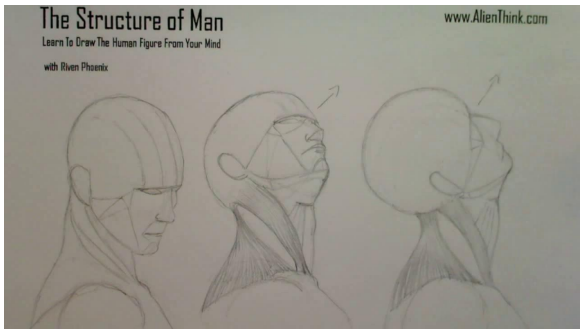
133		You're not going to really show up in surface anatomy, but right.
134		There really depends on the type of illustration that you're doing.
135		Okay. So and lastly here, which is how to finish this guy off.
136		And this again is going to split also, but all of these here are going to be muscles that are going to split.

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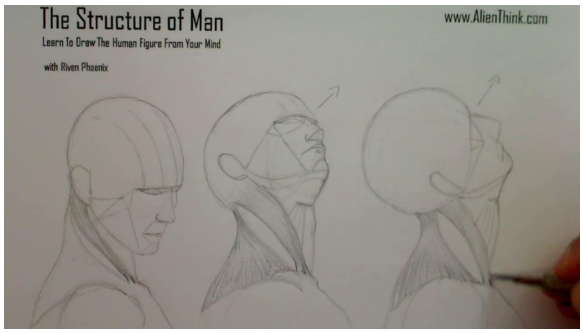
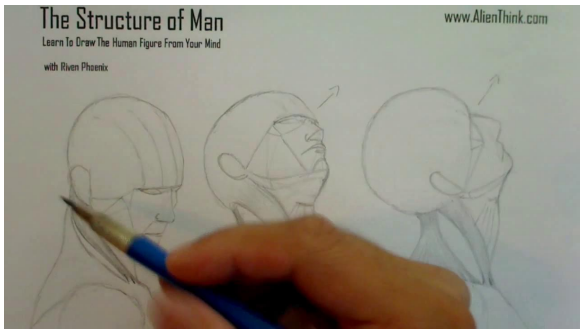
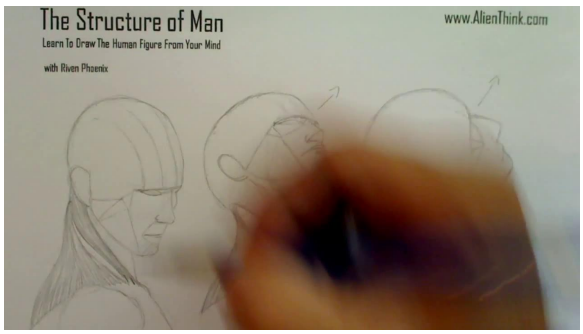
137		Just keep that in mind. This is going to split over here.
138		Okay.
139		So this is like you can call this like a more of a dirty style of sketching. Right. It's just fast.
140		But it's good enough to bring out the drawing out. Right. So here, I can just do those.

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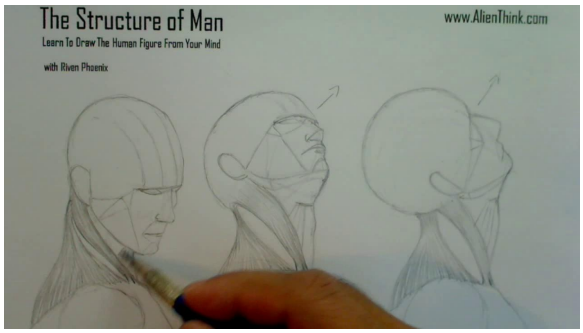
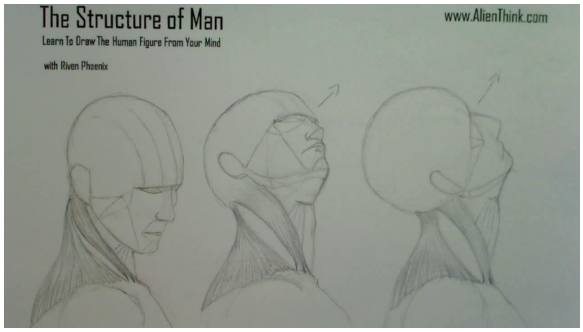
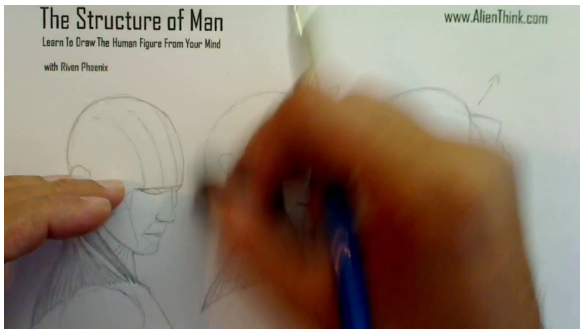
141		Just make an assumption that that's where those neck muscles are going to go.
142		Right. So we were able to lay out the drawing a little faster. Right. So now we can just come in here and lightly erase this stuff. Right.
143		And now we can do much more cleaner version of the lines. And that's how simple it is.
144		Over here.

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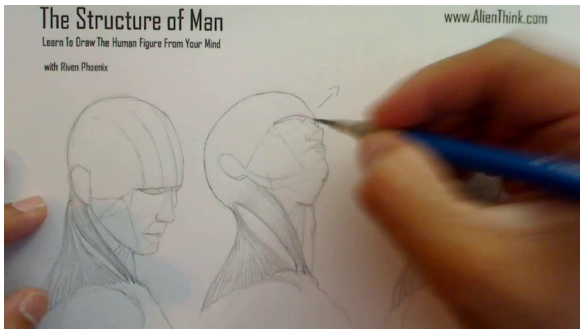
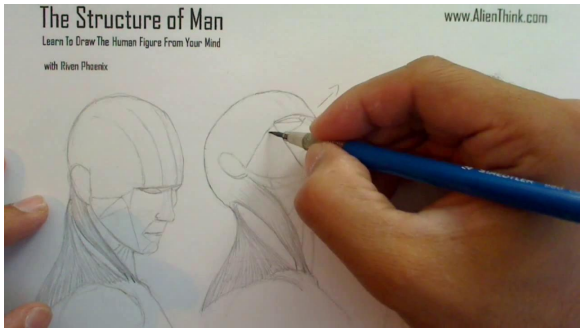
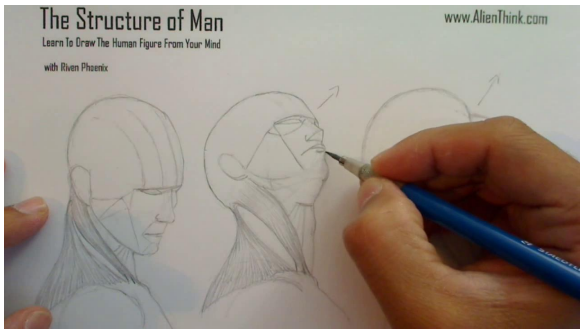
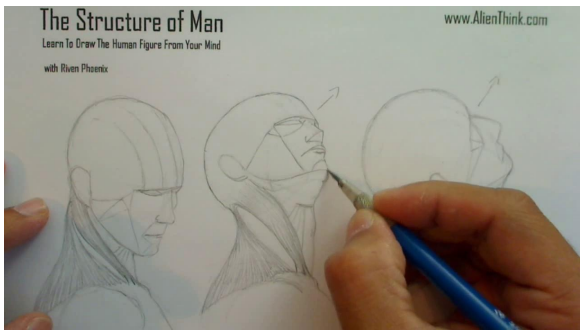
145		See, we have we have to do less work.
146		Right. So we approach this drawing process in more of a cognitive way.
147		Shouldn't that we're not going to really deviate from it first conceptually get everything down.
148		I'd be happy with it and then just draw out everything else on it.

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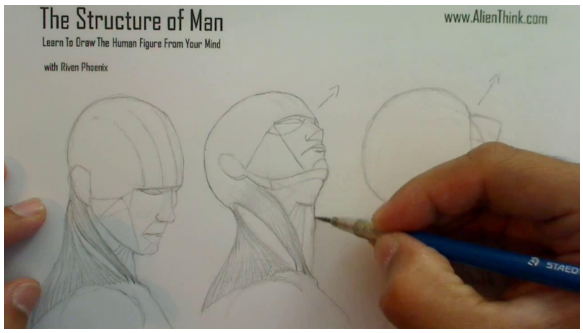
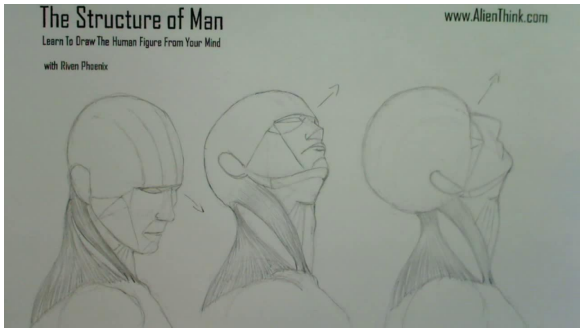
149		And that's it. So I'm only going to do this drawing here because I just wanted to see you make you see that idea here.
150		Okay. So I'll see you in the next lesson. Thanks.

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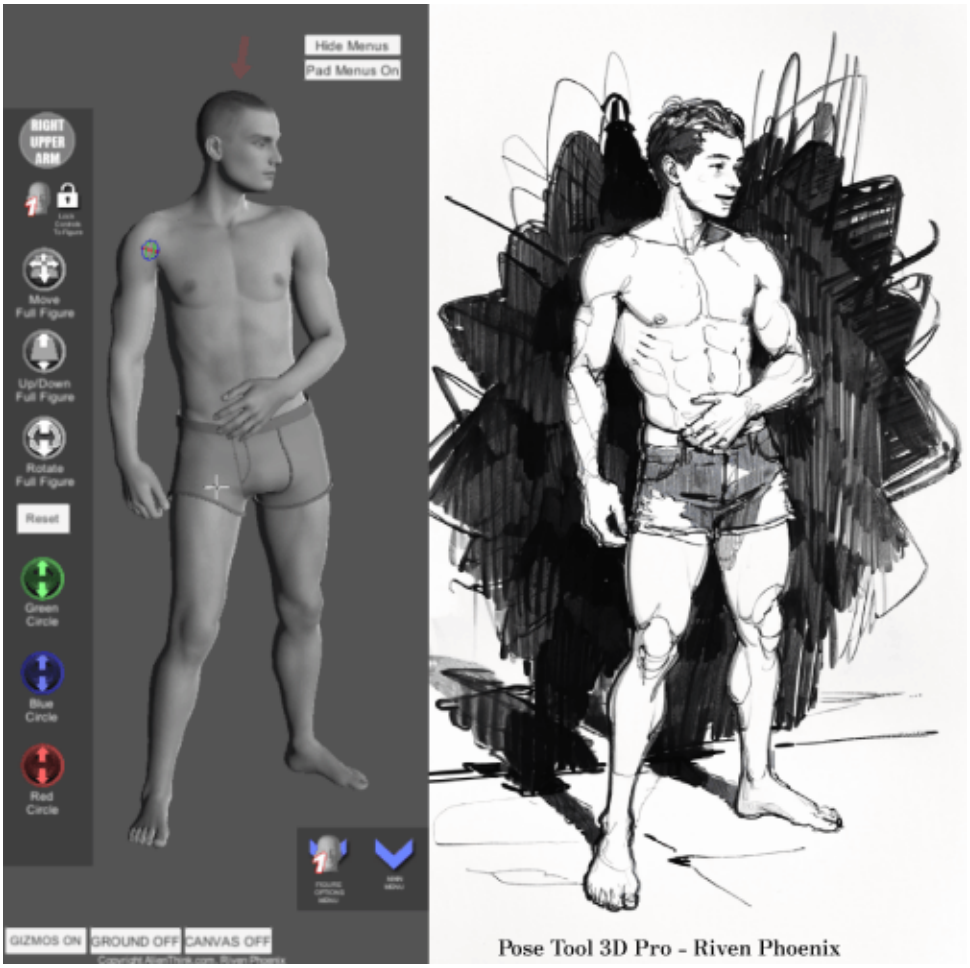

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